

REMENDER • CRAIG • LOUGHRIDGE

DEADLY CLASS™



1988

#10

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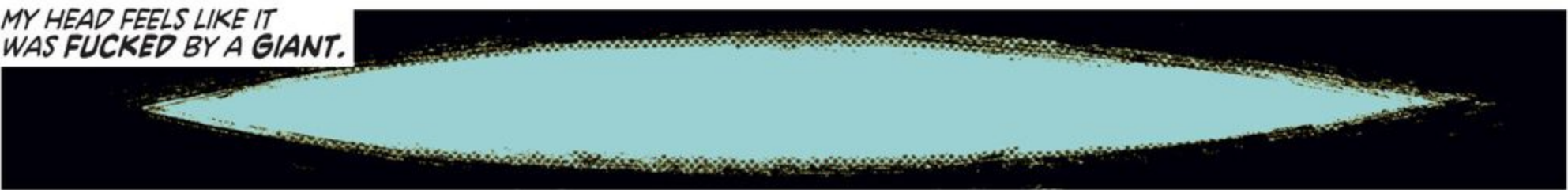
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Color Assists by Wes Craig • DEADLY CLASS created by Rick Remender & Wes Craig



MY HEAD FEELS LIKE IT WAS FUCKED BY A GIANT.

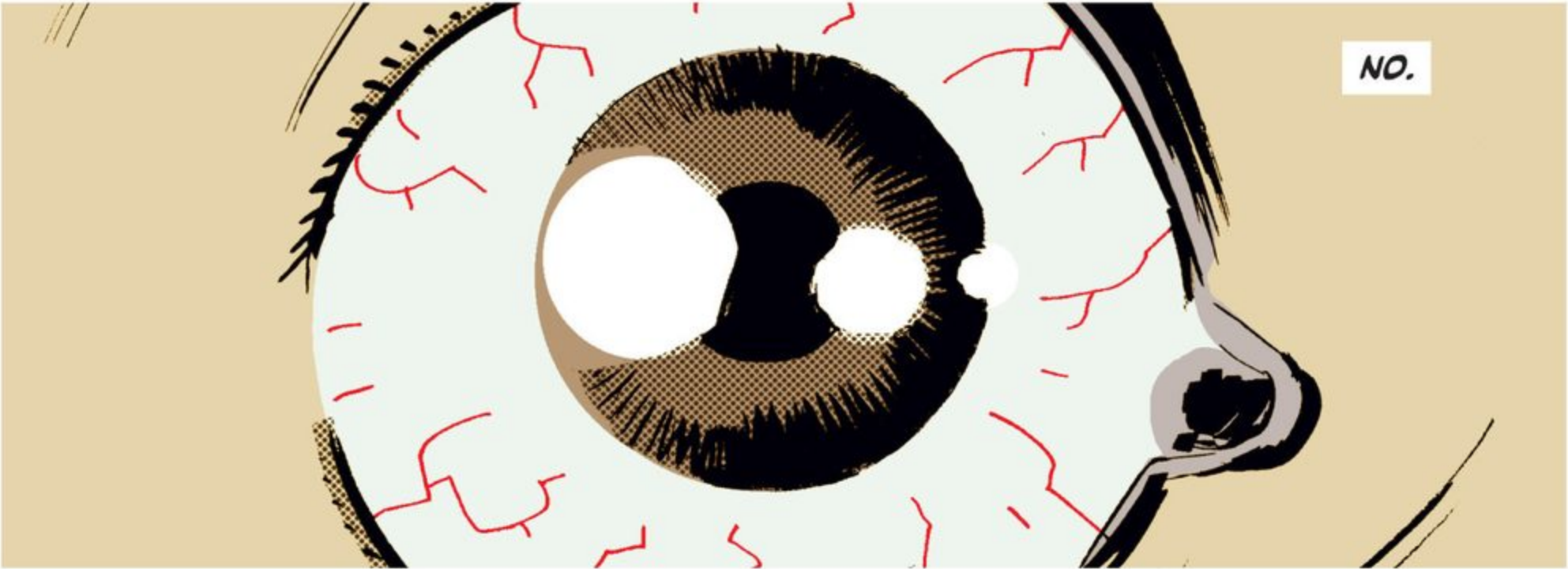


EVERYTHING HURTS.

SPINNING. HARD TO BREATHE. A BLOODY ASHTRAY IN MY MOUTH.



EYES OPEN LIKE SANDPAPER.
HER HAIR SMELLS LIKE SNOW.
NOT MARIA'S HAIR...
NOT MARIA...?



NO.

WHAT DID YOU DO?
TRUTH HITS ME QUEASY--



ALCOHOL. SOMETHING CHEAP WITH HIGH PERCENTAGE.

FUCKED EVERYTHING UP.
SOMETHING ELSE GNAWING...
SOMETHING IMPORTANT.

THE COMIC SHOP--
THE BIG SALE--





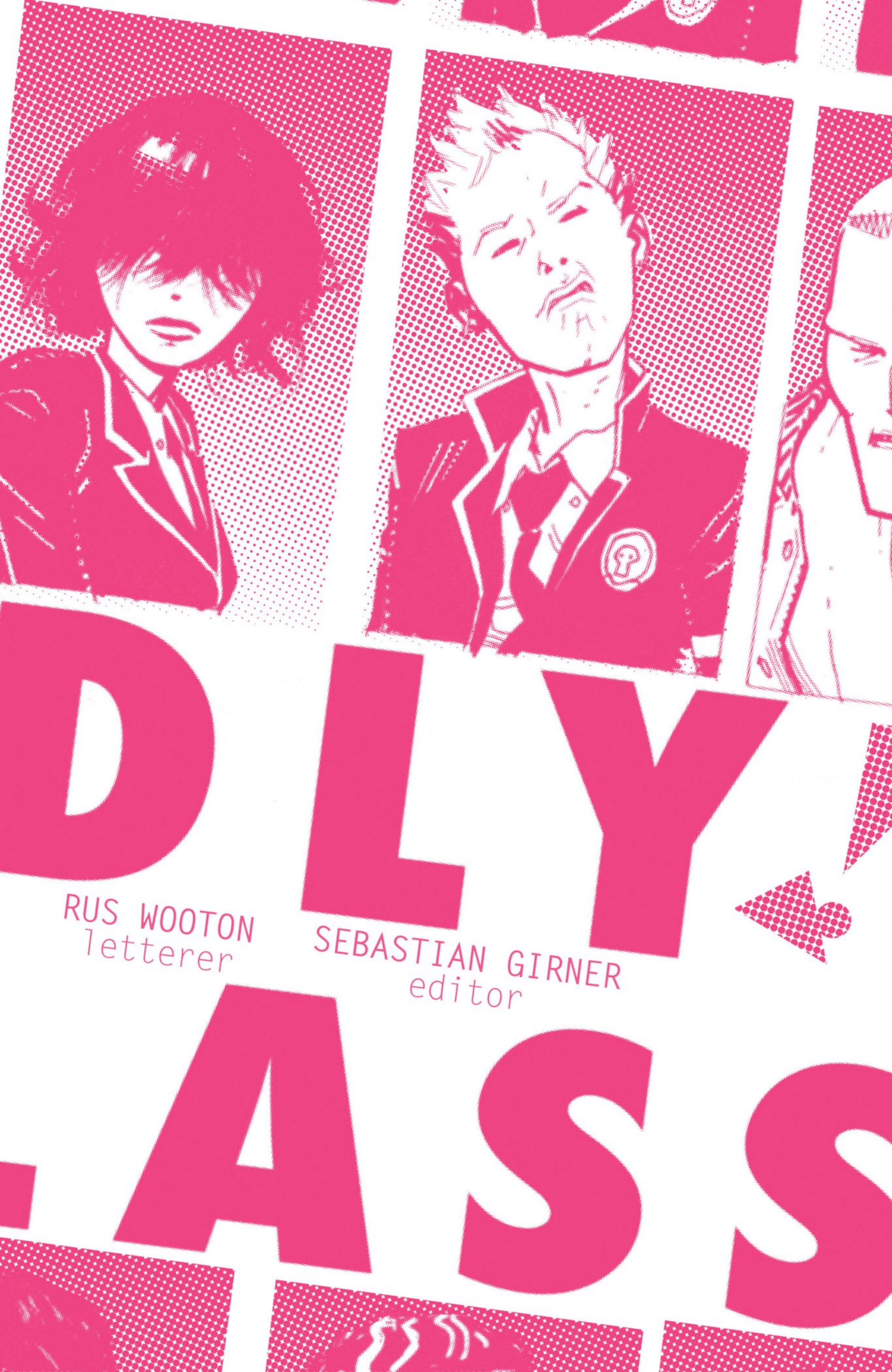
DEAL

RICK REMENDER
writer-co-creators

WES CRAIG
artist

LEE LOUGHRIDGE
colorist





JOJO'S BIZARRE ADVENTURE

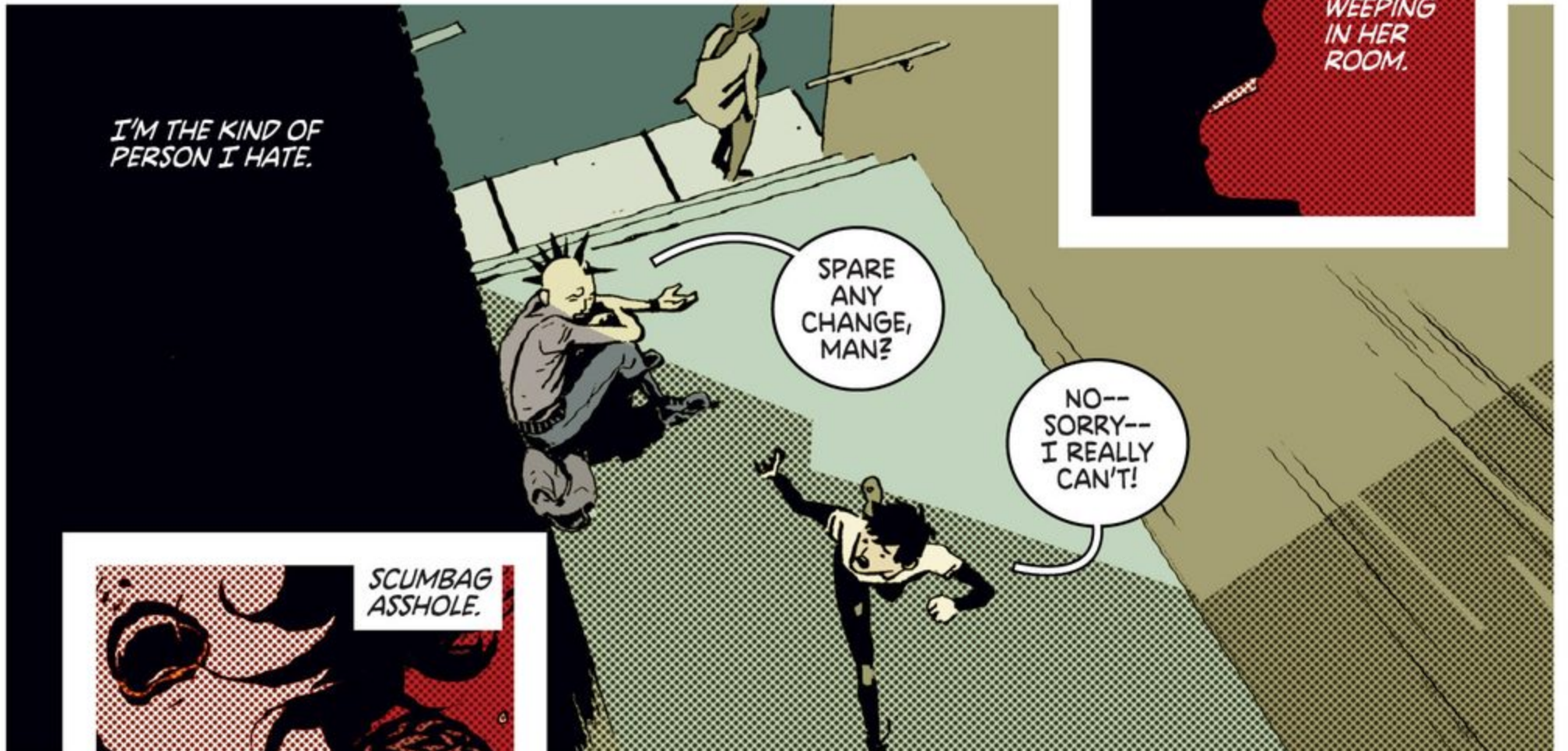
RUS WOOTON
letterer

SEBASTIAN GIRNER
editor

FUCKING SALE.
STORE MAKES MOST OF ITS
MONEY ON THESE SALES.
BLAINE LIVES ON THE SALE
MONEY.
BLAINE TRUSTED ME.
FUCK. HATE TO LET PEOPLE
DOWN THAT DEPEND ON ME--



SO DRUNK. STILL DRUNK.
SUNLIGHT BURNS THROUGH
TO MY SKULL.
MY HEAD POUNDING--
THROW MYSELF UNDER THE
BUS. EASIER.



GIRLS: MORE TROUBLE THAN
ANYTHING ELSE.
I WAS BETTER OFF ALONE.
I WAS FINE ALONE.
SO MANY MISTAKES.





NEVER EXPERIENCED
ANYTHING LIKE THAT.

HEY
WATCH
OUT--!

HER EYES **BURNED** ME.
SHE SEEMED TO **REALLY**
KNOW EVERYTHING I
WANTED.



LIKE SHE COULD
FIX EVERYTHING.

GHA!



SHE COULD TAKE ON THE
CHORE OF BEING WITH ME.

SORRY!

SHE COULD BE **GOOD**
ENOUGH.
SHE COULD MAKE ME
WHOLE--
--HELP ME GET TO **FREE**.



LIGTS FLASH--

WORLD GOES DIGITIZED.
LIKE STARING AT THE
SUN TOO LONG--

--ANOTHER ACID
FLASHBACK.

ONE HORRIBLE NIGHT IN
VEGAS THAT SET THIS ALL OFF.
THOUGHT I WAS GOING TO
DIE IN THAT NEON SHITHOLE.
THAT INTENSE FEAR.
I'M SUCH A WEAK PUKE.
ALL THOSE YEARS TELLING
MYSELF I DIDN'T CARE--

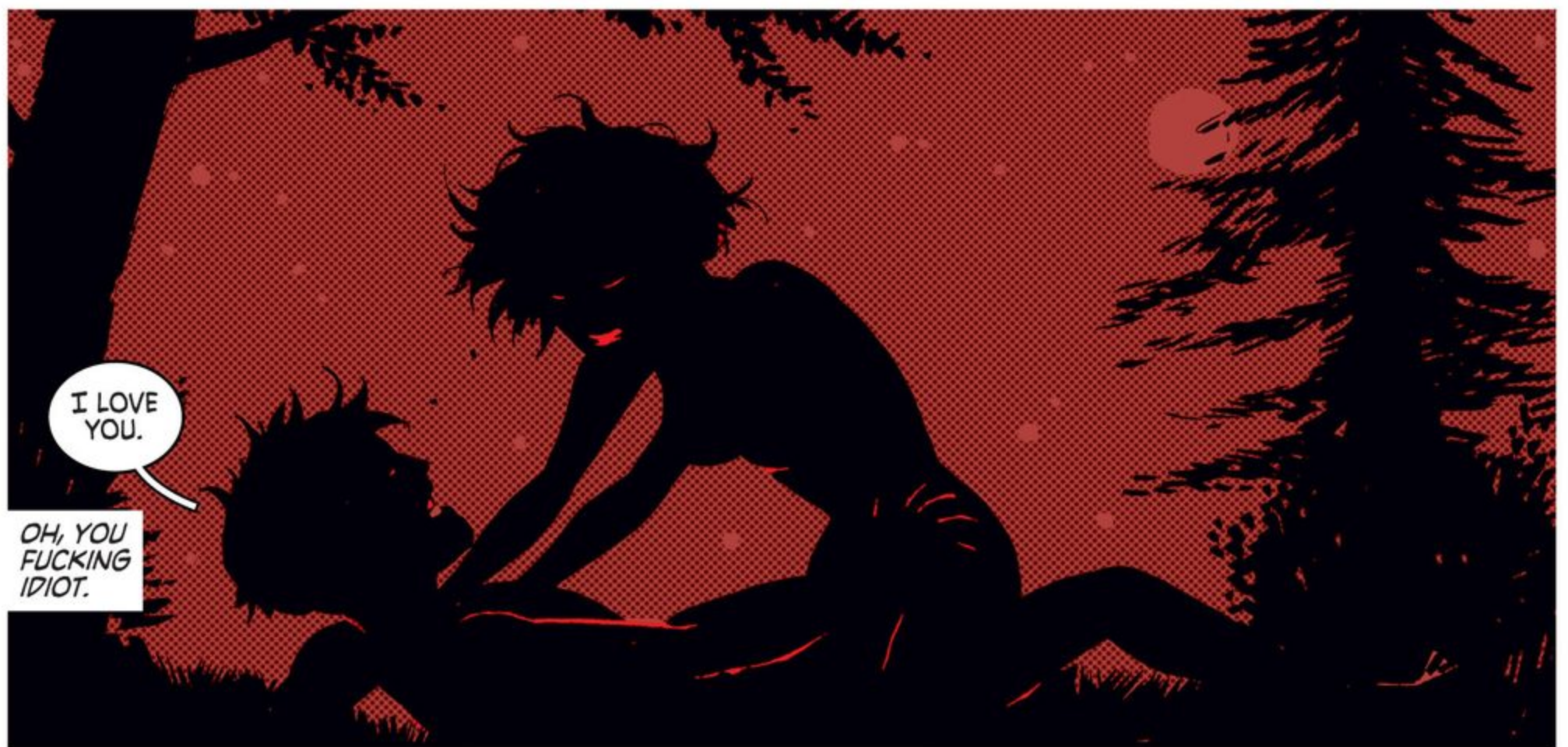
--TOTAL BULLSHIT.

FUCKING IDIOT.
BETTER OFF DEAD.

FEATURE FILM OF LAST NIGHT.
PLAYS BACK IN FLICKERS.

SOUND CATCHES UP--
GUTS TWIST.

JESUS CHRIST, TELL
ME I DIDN'T SAY IT.



JESUS FUCKING CHRIST--
WHAT DID I DO?!

YOU TERRIBLE FUCKING IDIOT.
YOU WEAK, NEEDY, WORTHLESS
PIECE OF SHIT.

HOW LAME DID I SOUND?



--WORRY IF YOU MEANT
WHAT YOU SAID.

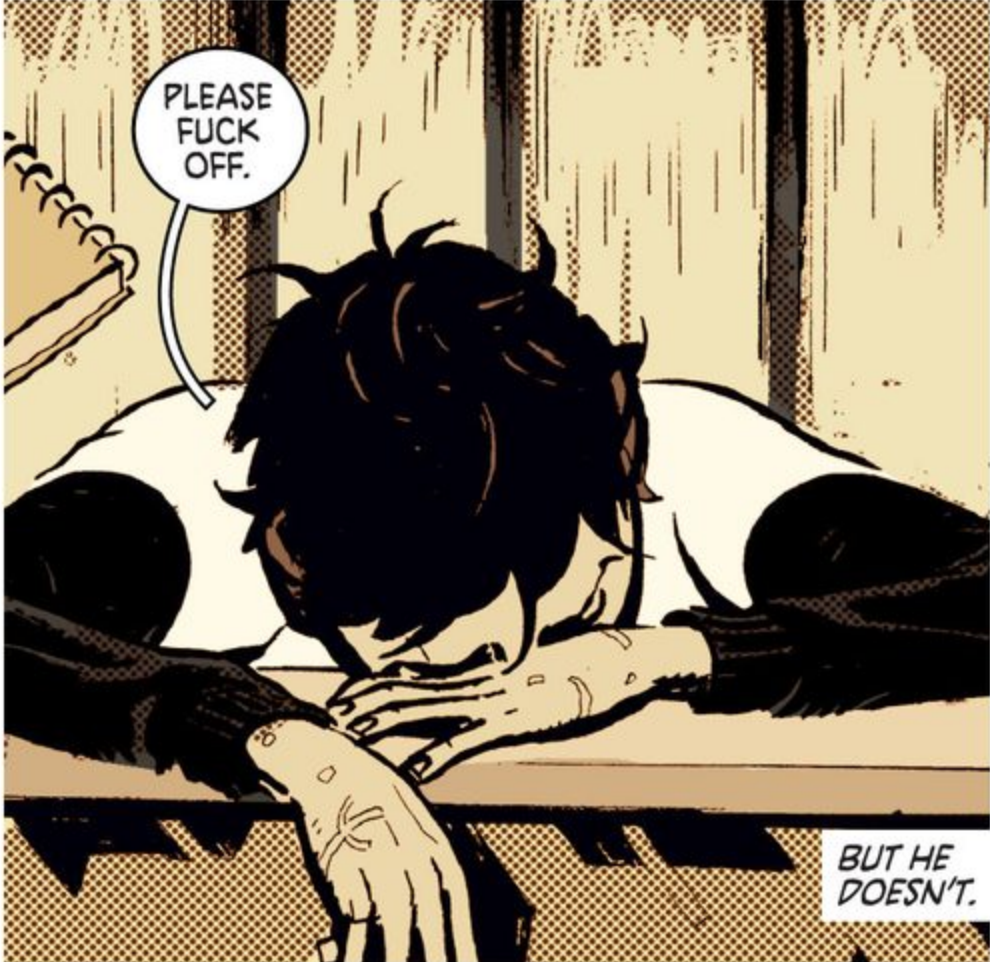


JUST WANT
SOMEONE
TO CHASE.

SOMEONE TO PUSH OFF...
SOME UNOBTAINABLE THING.

MARIA LOVES ME. TAKES CARE
OF ME. KILLED CHICO FOR ME.





NEXT TO ME ALL DAY. GRIPING.

HOURS CREEP.

EACH ONE TAKES LONGER THAN THE LAST.

THE HANGOVER GETS WORSE.

IT'S SO HOT. WHY IS IT SO FUCKING HOT?



THE SWAMP COOLER SPUTTERS WARM MIST.

EVERY SOUND BRINGS PAIN. EVERY MOVE HURTS.

AND THEY YELL.

AND THEY **BICKER** OVER TRIVIA.

AND THIS IS **CLEARLY** VERY FINE, OVERSTREET SAYS IT'S WORTH NO MORE THAN SIX DOLLARS--



AND THEY TRY AND ARGUE WITH ME ABOUT WHO THE BEST INKER IS.

HOW LITTLE I REALLY KNOW ABOUT DOOM PATROL.

HOW MUCH BETTER PAUL SMITH IS THAN JOHN BYRNE.

THEY HAGGLE OVER **PEDANTIC** NONSENSE IN **SHRILL** VOICES.



THE INDIE NERDS POP CAPS ON THE MAINSTREAM NERDS. VICE VERSA.

JUST LIKE ANYONE ELSE, PECKING ORDERS ESTABLISHED--ELITISM IN EVERY SOCIAL SUBSET.

THEY GANG UP AND SINGLE OUT.





THIS THING IS GOING TO BELLOW LIKE A DYING ELEPHANT.



--I CAN LITERALLY FART RIGHT INTO HIS MOUTH.





A BROKEN
SLURPY
MACHINE.

A TORRENT
OF HOT
LIQUID.



THERE WAS
NO FART.



WHAT THE
FUCK?!



TWO GALLONS
OF DIARRHEA.

AND IT'S
NOT DONE.

WHAT THE
FUCK IS THE
MATTER WITH
YOU?!



MARCUS
JUST SHIT
HIMSELF!

ON
PURPOSE!

OH,
GROSS!

FOR
REAL?

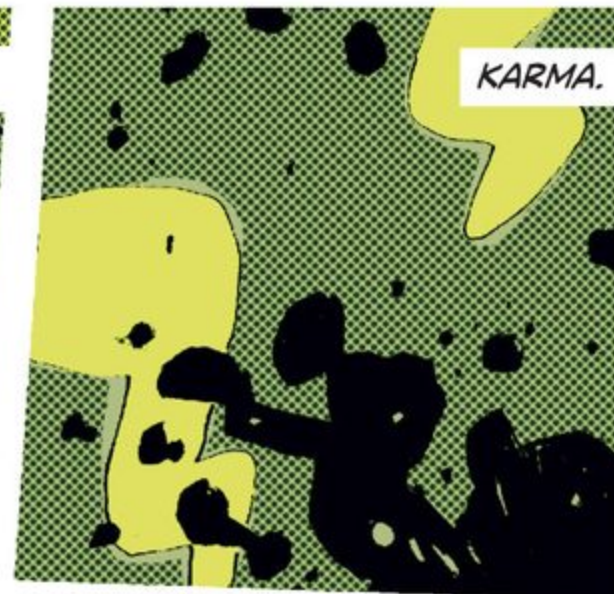
EWWW!



RUN
THE STORE,
MIKE!

MAKE SURE
NO ONE STEALS
ANYTHING!

OR WHAT?
YOU'LL SHIT
AT THEM,
TOO?







OKAY.
WE'RE
SET.

THE BIG ONE
WENT OUT FOR
PORK RINDS BUT
CAME BACK
THIRTY MINUTES
AGO.

I CAN'T LOOK
MARIA IN THE
EYES.

SHE DOESN'T ASK WHY I
DIDN'T SHOW UP LAST NIGHT.

DOESN'T ASK
WHERE I WAS.

DOESN'T SAY
A WORD.

JUST KEEPS
HER DISTANCE.



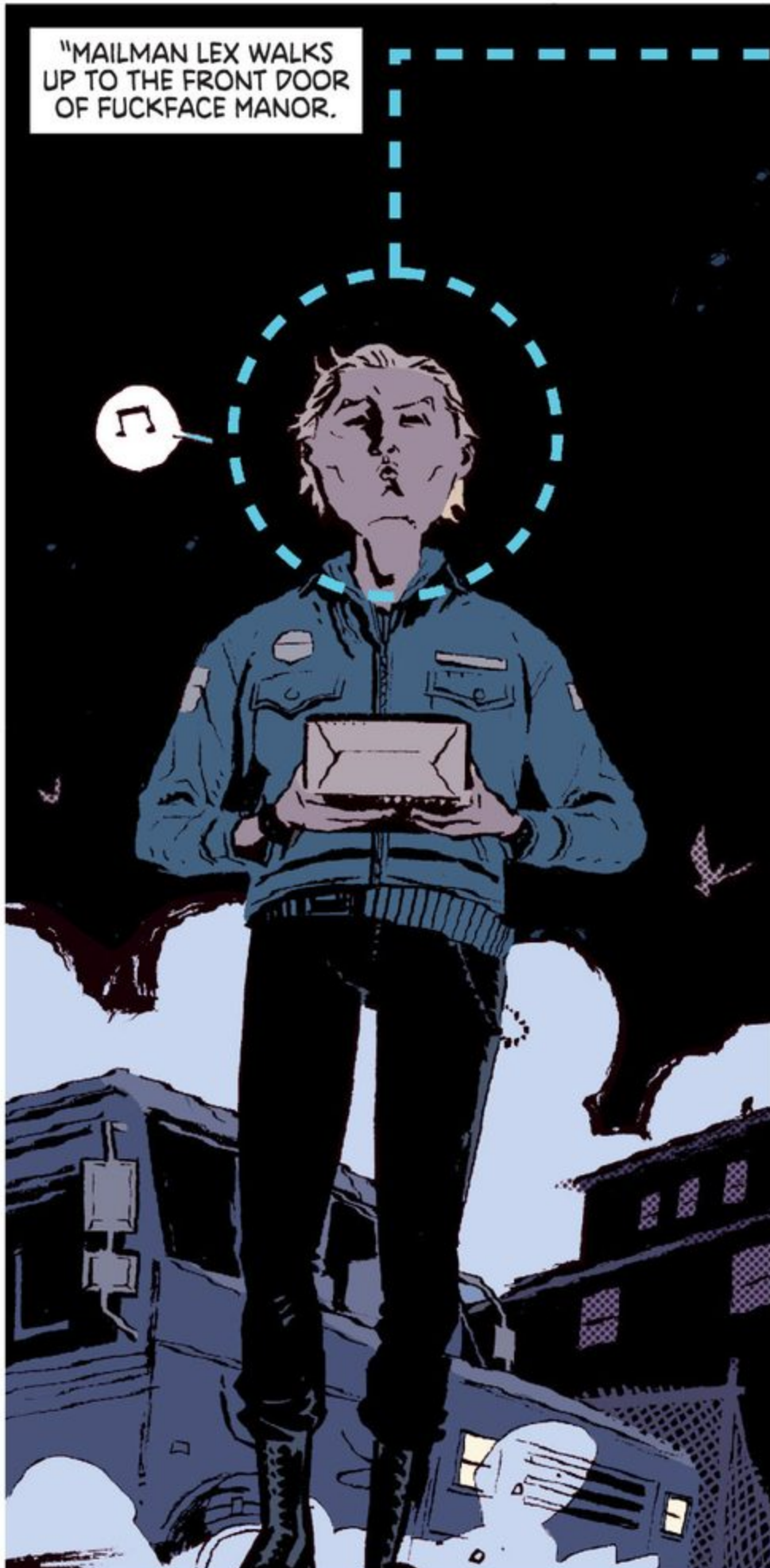
BUT THERE'RE OTHER
REASONS FOR THAT
PRESENTLY.

HOLY BALLS,
ARGUELLO--
YOU SMELL LIKE
A *TURD* FUCKED
A FART!

MARCUS'
STENCH ASIDE,
EVERYTHING
ELSE IS RIGHT
ACCORDING
TO PLAN.

FUCKFACE
AND HIS GANG
ARE ALL IN
THERE. IT'S
TIME.

THIS IS
HOW IT'S
GOING
TO GO
DOWN.



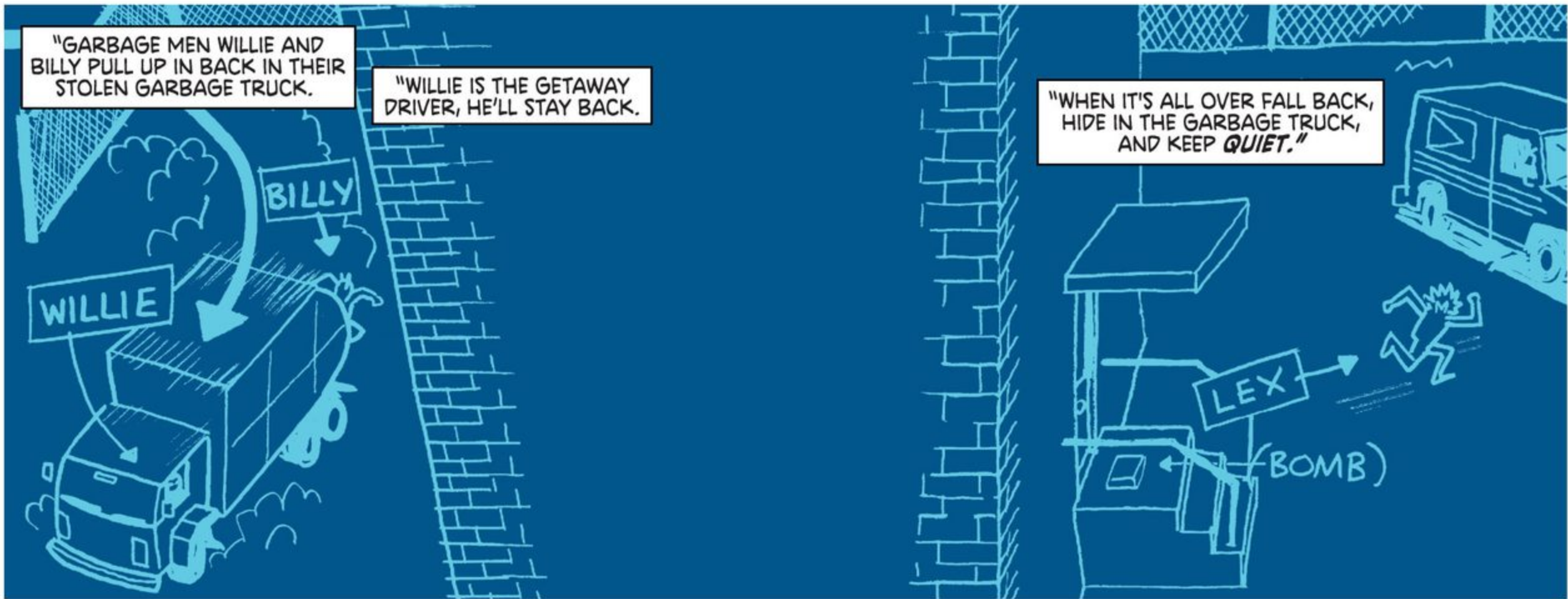
"MAILMAN LEX WALKS
UP TO THE FRONT DOOR
OF FUCKFACE MANOR."



"WHISTLING, CALM,
CHEERFUL."



"JUST A *HAPPY* MAILMAN
WITH A *NOT-SO-HAPPY*
DELIVERY."



"I'LL BE
TOP SIDE."

"WAITING FOR
THE CUE TO
ENTER--"

"--THE
FIREWORKS
SHOW."

"THE POINT WHERE THERE IS
NO ROOM FOR FUCK UPS."

"THE POINT
THEY'LL
KNOW *WE'RE*
COMING."

FRONT
DOOR'S
OPEN.

AND
WE'RE ALL
REALLY
IMPRESSED,
LEX.





BOKK

--YOU AIN'T GONNA MAKE IT, SNOWFLAKE!

KRASHH

THE WHAMPANGO IS UPON YOU!

WHERE THE FUCK ARE THEY?!!

SAYA SAID THEY WERE HERE...

OH, FUCK.

EMPTY...

TITS UP!

JUST LIKE I TOLD YOU!

QUIET. WE NEED TO--



HOO-
WEE!

YOU
STEPPED IN
THE SHIT NOW,
OL' PAL.

AIN'T NO
POISON
SANDWICH CAN
SAVE YOU THIS
TIME.

BLAM
BLAM

Y'ALL FAGGOTS
GONE AN' MARCHED
INTO THE FESTERIN'
BROWN BUTTHOLE
OF THE DEVIL
HIMSELF!



EMPTY.

LEX SCREAMING OVER
NUMEROUS SHOOTERS.

WASN'T SUPPOSED
TO BE EMPTY.

HIDING--

MARCUS?!



RONALD
MCDONALD,
LORD OF
THE SEVEN
KINGDOMS!

PLWOK

Oof--!

JAW BREAKS.



FAST--TOO FAST--
--THREE FINGERS SNAP--
TOO STRONG FOR
HER SIZE--MEANING--

PCP! PCP!



PCP!

SCREAMS FROM
DOWNSTAIRS.

MY FRIENDS
DYING.



MR. ROGERS'S
RAISINS!

RONALD
MCDONALD'S
RED SACK!

RONALD
REAGAN--
IT'S ALL
CONNECTED!

TOO FAST--
DARTING
EYES--



CRAAAZY
EYES--

PCP
DECODER
RING!

GET
IT NOW,
YELLA?

MORE SCREAMS
FROM DOWNSTAIRS--



YOU FEEL THE
LORD OF THE
GOLDEN ARCHES
AS HE MARCHES
UP YOUR ASS!

COLD METAL
STINGS THROAT--

NO WAY
TO GET UP--

SHE SHOULD
BE HERE--

SHE IS.

PERCHED---



YELLOW
AND RED!

YELLOW
AND RED!

--WATCHING.



YOU
FUCKED
HIM, DIDN'T
YOU?

DEAD LETTER OFFICE

Oh, the joy of magnifying teenage drama into real life and death threats is good fun. Maria has Saya in a bad spot. Will she put aside her suspicions about Saya and Marcus and help them deal with the Fuckface ambush or will she use this opportunity to get revenge on the gal who stole her man? I think the answer will surprise you. In 30 days of course.

The mail has been pouring in so let's get to your thoughts...

Hey Rick and Wes/Lee/Rus/Sebastian,

I've been a fan of DEADLY CLASS since the first time I read #1 and from that point on it's become one of my favorite books since *Hawkeye*. This book has some of my favorite things in it *Breakfast Club* style angst and Punk/Indie Rock from the '80s. I wasn't born then but in some ways I related to elements of it and other elements like in #9 I didn't understand until now. Tonight I went to hear Relient K play at the Haw River Ballroom (really hipster club in my town) anyway during it I got in the middle of a mosh pit and also got to crowd surf/stage dive for the first time. How it connects back to DEADLY CLASS is because in #9 when Marcus is at the Adolescents concert with Saya. The emotion and way he described his experience with it. I couldn't relate to it until now, and now I totally get what Saya meant about the moshing/slam dancing. And that reaction on Marcus face I had the same thing after my moment was over.

I just wanted to share that with you because thanks to DEADLY CLASS I now appreciate those moments in life where you do something you can't explain. And somehow you described it perfectly in a couple of panels.

Last thing I'm so ready for another DEADLY CLASS mixtape because I think I'm close to exhausting the first one. So if you could do that or someone could that would make my day a little brighter.

Thanks,
Daniel S.

RR - Once I understood slam dancing it became my very favorite thing in the world. That scene with Marcus was very similar to my first time in

the pit. Never felt anything like it.

I've been promising a new mix tape for months; so let me offer one up now:

- Sisters of Mercy, *Adrenochrome*
- Descendents, *Sour Grapes*
- De La Soul, *Say No Go*
- X, *Your Phones off the Hook*
- Siouxsie & The Banshees, *Candyman*
- 7 Seconds, *We're Gonna Fight*
- Public Enemy, *Don't believe the hype*
- Human League, *The Things That Dreams Are Made Of*
- The Cult, *Big Neon Glitter*
- The Vandals, *The Legend of Pat Brown*
- TSOL, *Superficial Love*
- Dag Nasty, *Under your Influence*
- The Cure, *Doubt*
- Dead Milkmen, *Smoking Banana Peels*
- Slick Rick, *Children's Story*
- Beastie Boys, *Egg Man*
- The Smiths, *Jeane*
- Hoodoo Gurus, *Come Any Time*
- Van Halen, *In a Simple Rhyme*
- The Adolescents, *Welcome to Reality*
- Replacements, *Can't Hardly Wait*
- Gary Numan, *Down in the Park*
- Soft Cell, *Sex Dwarf*
- Psychedelic Furs, *She Is Mine*
- Joy Division, *Isolation*
- Biz Markie, *Just a Friend*
- David Bowie, *Teenage Wildlife*

Rick and Wes,

I became interested in DEADLY CLASS back when it was in the *Previews* magazine that we get at the comic shop that I work at.

When the first issue finally came in I read it first thing, and it took me back to my teenage years of being a squatting anarcho-punk. I was blown away and have been anticipating every issue. I still recommend it to anyone that comes in and asks me what I recommend for a new read.

Also, very nice choice of the Adolescents in issue #9. That made my day, haha.

Later,
Tyler J.

RR - The shops that support creator-owned sell creator-owned. The ones that don't, well, they don't. As a former comic shop clerk I know how much influence I had to push new books on new readers. We appreciate you helping keep the book alive and pushing it to new readers.

Team DC,

It's Sunday morning. I just finished reading DEADLY CLASS issues #7 - #9 while drinking some café con leche and listening to some Happy Mondays. After reading them, I was finally ready to write in. I don't trade wait, but I do hold off on reading singles until I have three issues (at the least) so I don't get too bummed about having to wait for a new one.

The story is brutally touching and the art is kinetically exciting. But I really want to point out Lee Loughridge's coloring. Throughout each issue, he's using multiple tones and palettes to convey mood and setting. Color artists are getting more and more of their rightful due, but Loughridge is working at another level here.

Finally I'd like to say how much I appreciate the use of music in the series. Whether Saya talking about slam dancing or the students' playlists at the end, music is important when referencing the 1980s. It's a decade that gets an undeservedly cheesy reputation when, in actuality, it's supremely diverse and influential. Lets have some more of those playlists!

I'll gladly say that DEADLY CLASS is one of the best series of 2014 and I fully expect it to be one of the best of 2015.

Pete Buser
Denver, CO

RR - Agreed. The '80s as defined in the majority of pop culture is 100% bullshit. It's the mainstream garbage that vanilla people listened to because the radio told them to. The real music of the decade was so vibrant and diverse, and so insanely influential. Has another decade spawned more sub-genres?

Remender,

You've single-handedly made me to want to write my own comics. DEADLY CLASS and other tales of yours I've read are a testament to everything that got me reading them in the first place. The simple yet eloquent plot, the three-dimensional characters and just the good ol' fashioned '80s pathos of writing (I'm a Bronze Age man). Not to mention some sweet, mindless chaos and you always find the best artists.

Sure, I adore superhero fiction (your *Captain America* and *Uncanny Avengers* are shining examples of how great that medium can be, among other impressive titles Marvel has out right now with other talented creators). But I also really can't get enough of your original Image stuff. I hope the series I'm writing right now reflects how much your work has inspired me.

Thanks for being awesome!

Love from Tennessee,
Aaron Bilbrey

RR - Lee is a master. He really tells story with color like few others. He and Rus add so much to the style and the overall integrity of the end result.

The comics of the '80s defined my tastes as well. Might be why my jive speaks to you. I love reading people from the middle school who enjoy good comics, from whatever company is making them.

DC team,

Hot damn it seems every issue of DEADLY CLASS gives me at least one major craft moment to completely lose my process junkie mind over. The ease and flow between Wes' layouts and Rick's words are just four-color poetry. #8 was sublime and brutal and just the same visceral gut punch we get every month and yet my favorite moment is that final panel, the hands not quite touching, the double entendre, the pregnant moment lingering just out of reach. Two hearts hitting me harder than a filthy orphanage dirty bomb - that's good comics.

Thank you for everything this book is. It inspires me to write, it humbles me,

it fuels me.

Ryan L.

RR - Glad to hear that final scene came across. I always worry subtlety will be lost. Really nice to hear the series is resonating with you.

Deadly Class Team,

Issue #9 was exhilarating all the way through. I've been reading since the beginning and this book is the one I look forward to the most each month and tell others about. Music is clearly important throughout the pages of each issue and I felt compelled to write in about how much the mosh pit scenes resonated with me as a reader. I feel like the panels where Saya explains the meaning of camaraderie found in rowdy concert spaces is the perfect description of what a punk rock show means to kids in the pit all throughout the world. These pages read like the poetic descriptions of crowd violence found within '*Among the Thugs*' by Bill Buford and sound like an '80s hardcore mix tape being played on a road trip into oblivion. This comic compels me to keep believing in the power of punk rock music and the DIY attitude needed in conquering lofty goals and all endeavors that are bound to come up in life.

Sincerely,
Ryan Flatt

P.S. See you in the pit

RR - Punk rock, as they say, changed my life. It gave me a community. It gave me music with intellect and voice. What scene has produced so much music with so much to say about the world we live in? Punk inspired me to make comics the way I wanted to from *Black Heart Billy* to *Fear Agent* to *Strange Girl* and to chase my dream against all odds and a strong cultural current pushing the other way. Having a family meant I had to sacrifice some of that, and make some hard choices in my career, but this book and readers like yourself have re-inspired me to continue to fight out doing unique and personal comics.

You guys are killing me over here.

I remember from the very first issue of DEADLY CLASS seeing those narrow horizontal panels of Maria, literally dressed to kill, saving Marcus and dancing while doing it and I was instantly smitten. I've been pulling for her ever since and your last issue and the added revelations of her back-story just made me love her that much more.

Which brings me to the complicated topic of Marcus.

What is that boy thinking? I get what you said last issue about teenage boys wanting what they can't have etcetera. But man if I could reach into the ink and slap some sense into that kid...

I was trying to think who he was reminding me of, and then I realized he's like Archie, but if Betty had been raised by the people who murdered her family and Veronica moshed...and if they were all assassins. In the '80s. My point is I don't understand why these ladies are so keen on Marcus and maybe that's where the analogy to Archie ends. In any case I hope you can tell that if I'm this upset about the characters in your book then I must love your book (I really do!). And I think it's really a testament to the whole team's work that I'm so invested and worried about your characters that I feel the need to appeal directly to the top brass concerning their fate.

And when I say they, I really mean Maria. Let's do right by her, eh, Remender?

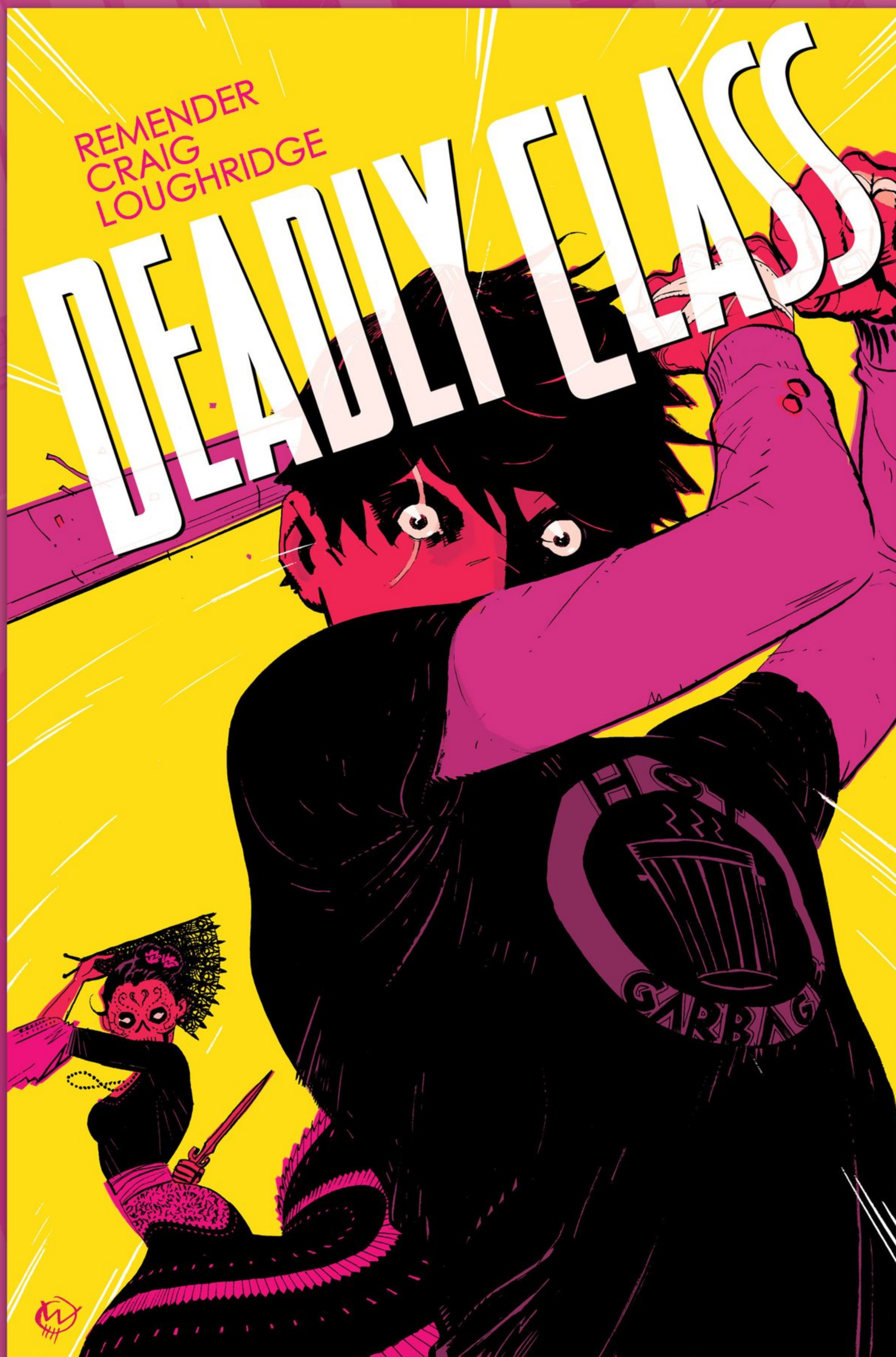
Faithfully reading through the cracks in my fingers,
Ryan L.

RR - Maria and Marcus have a big story coming up where all things will be revealed. And, of course, it'll be a bright and happy ending. Like all teenage romances!

That's it for this month. See you in 30 days for the biggest action issue yet with the conclusion to the raid on Fuckface Manor.

- *Rick*

NEXT MONTH



AND THEN...

REMENDER • CRAIG • LOUGHRIDGE

DEADLY CLASS



1988
#12
\$3.50
image



BEHIND EVERY MASK THERE'S A SECRET



FEBRUARY 2015
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SECRET IDENTITIES™

JOINES FAERBER KYRIAZIS KIRCHOFF DUKESHIRE

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NOTHING IS REAL.

NAMELESS™

GRANT MORRISON

CHRIS BURNHAM



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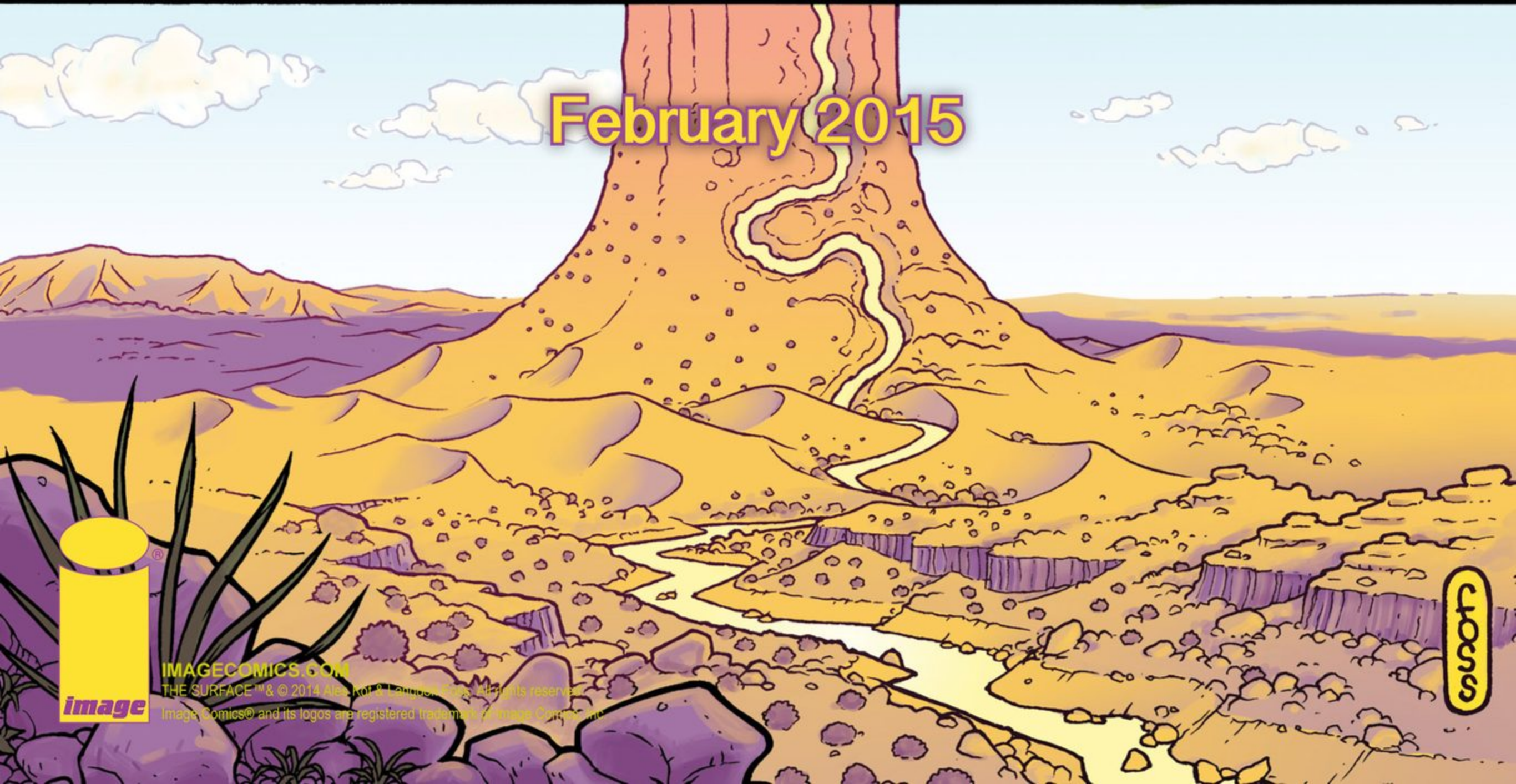
THE SURFACE

ales kot langdon foss

Three hackers. A mysterious location.
A secret key to Earth's evolution.
The great adventure begins.



February 2015



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foss



THE
SEED

CIRCUS
DAY

GRAVE
DIGGERS
UNION



A
HARDCOVER
COLLECTION
FROM THE
WEBCOMIC
SERIES BY
WES CRAIG
(DEADLY CLASS)

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HAND**
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